

Public Domain Songs

Part III

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Lead sheets for songs in the public domain in the USA and Germany are available for downloading from https://github.com/lfinston/Songlist/tree/main/lead_sheets.

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Chord Symbols Explained

C°	C alone, i.e., not a chord (C)
C	C major (C-E-G)
Cm	C minor (C-E♭-G)
C_4	C suspended 4 th (C-F-G)
C_{4-3}	C suspended 4 th resolving to 3 rd (C-F-G → C-E-G)
$C_{4-} C_3$	ibid.
C/E	C major with E in bass (E-C-G or E-G-C)
$\frac{C}{E}$	ibid.
C^6	C sixth (C-E-G-A)
C_9	C add ninth (C-E-G-D)
C_9^6	C six-nine (C-E-G-A-D)
C_{\sharp}	C major without 5 th (C-E)
C^Δ	C major 7 th (C-E-G-B)
C_9^Δ	C major 7 th with added 9 th (C-E-G-B-D)
C^+	C augmented (C-E-G♯)
C^7	C dominant 7 th (C-E-G-B♭)
C^9	C dominant 9 th (C-E-G-B♭-D)
C^{11}	C dominant 11 th (C-F-G-B♭-D)
C^{13}	C dominant 13 th (C-E-G-B♭-D-A)
C_{b9}^7	C dominant 7 th with flat 9 th (C-E-G-B♭-D♭)
C^{7+}	C dominant 7 th with augmented 5 th (C-E-G♯-B♭)
$C_{\sharp\flat}^9$	C dominant 9 th without 3 rd and 5 th (C-B♭-D)
C^{9+}	C dominant 9 th with augmented 5 th (C-E-G♯-B♭-D)
Cm^Δ	C minor with major 7 th (C-E♭-G-B)
C^Δ	C major 7 th (C-E-G-B)
Cm^Δ	C minor with major 7 th (C-E♭-G-B)
C°	C diminished 7 th (C-E♭-G♭-B♭)
C_7°	C diminished triad, i.e., without diminished 7 th (C-E♭-G♭)
C^ϕ	C half-diminished 7 th (C-E♭-G♭-B)

1

The Man I Love Lead Sheet

C verse 1 *E^b*

2 *B^b7*

3 *E^b* +

4 *A^bG*

5 *B^b7* 6 *E^b* 7 *C⁷* 8 *F^m7* 9 *E^b* 10 *B^b7* 11 *G^m* 12 *C^m* 13 *B^b* 14 *F⁷* 15 *B^b* 16 *A^b* Refrain 17 *E^b* 18 *E^bm⁷* 19 *B^bm* 20 *C⁷* 21 *A^bm⁶* 22 *B^b7* 23 *E^b* 24 *G^m* 25 *E^b* 26 *E^bm⁷* 27 *B^bm* 28 *C⁷+* 29 *A^bm⁶* 30 *B^b7* 4-3

The Best of George Gershwin, p. 74. w.: G.G. m.: G.G. 1924

“STAR” - 12 Systeme Wz. ges. gesch.®

2

The Man I Love



Intro

Manhattan

Lead Sheet

1

A handwritten lead sheet for the song "Manhattan". The sheet consists of ten staves of music, each with a key signature of one sharp (F#) and a time signature of common time (C). The music is divided into sections: "Intro", "verse", "Refrain", and "chorus". The lyrics are written below the notes. The first staff starts with a whole note F. The second staff begins with a half note F. The third staff starts with a half note Bb. The fourth staff begins with a half note Bbm. The fifth staff starts with a half note F. The sixth staff begins with a half note FΔ. The seventh staff begins with a half note Gm7. The eighth staff begins with a half note C7. The ninth staff begins with a half note F. The tenth staff begins with a half note Bb. The eleventh staff begins with a half note Bbm. The twelfth staff begins with a half note Bb. The thirteenth staff begins with a half note F. The fourteenth staff begins with a half note D7. The fifteenth staff begins with a half note Gm. The sixteenth staff begins with a half note C7. The十七th staff begins with a half note F. The eighteen staff begins with a half note Gm7. The nineteen staff begins with a half note FΔ. The twenty staff begins with a half note F6. The twenty-one staff begins with a half note Gm7. The twenty-two staff begins with a half note C7. The twenty-three staff begins with a half note F. The twenty-four staff begins with a half note Gm7. The twenty-five staff begins with a half note C7. The twenty-six staff begins with a half note F. The twenty-seven staff begins with a half note Dm. The twenty-eight staff begins with a half note Dm7. The twenty-nine staff begins with a half note A. The thirty staff begins with a half note Fm. The thirty-one staff begins with a half note Gm7. The thirty-two staff begins with a half note C7. The thirty-three staff begins with a half note F. The thirty-four staff begins with a half note F. The thirty-five staff begins with a half note FΔ. The thirty-six staff begins with a half note F6. The thirty-seven staff begins with a half note Gm7. The thirty-eight staff begins with a half note C7.

Manhattan

Lead Sheet [2]

39 Cm | 40 D7 | 41 Gm7 | 42 Bbm

43 F | 44 G7 | 45 F | F |

46 G7 | 47 C7 | 47 F | 48 F | C7

2. 49 F | 50 F6 | :||



Song. (YUM-YUM.)

Nº 2.

Andante commodo.

The sun, whose rays Are all a-blaze With e- ver

13809

 But, fiercee and bold, In fie - ry gold, He glo-ries all ef-ful-gent!
 The score includes various chords and markings such as 'mf', 'p sostenuto.', 'A7/G', 'D7/E', 'A7/D', 'Dm', 'E', 'Am', 'D7', 'G/D', and 'I'.
 Measure numbers 1 through 12 are indicated above the staff lines."/>

122 12 13 14

mean to rule the earth, As he the sky— We real - ly know our worth,

cresc.

G 15 D⁷/G/B/G 16 G⁷ C G⁷/C

The sun and I! I mean to rule the earth, As he the sky—We

dim.

C 17 A^{m7} 18 19

real - ly know our worth, The sun and I!

rall. *a tempo.*

D⁷ 20 G⁶/D D⁷ G 21 D⁷ G 22

Observe his flame, That pla-cid dame, The moon's ce - les - tial high - ness;

G 23

There's not a trace Up - on her face Of dif - fi - dence or shy - ness:

A⁷ D

13809 G

24

25

123

She bor-rows light, That, thro' the night, Man-kind may all ac-claim her,

And, truth to tell, She lights up well, So I, for one, don't blame her.

Ah, pray make no mis - take, We are not shy; We're

ve - ry wide a - wake! The moon and I!

Ah, pray make no mis-take, We are not shy, We're

ve - ry wide a - wake! The moon and I.

ve - ry wide a - wake! The moon and I.

Trio.

Nº 7. (YUM-YUM, PEEP-BO & PETTI SING) WITH CHORUS OF GIRLS.

Allegretto grazioso.

YUM-YUM.

Three lit-tle
PEEP-BO.

Three lit-tle
PETTI-SING.

Three lit-tle

maids from school are we, Pert as a school-girl well can be, Fill'd to the brim with girl-ish

maids from school are we, Pert as a school-girl well can be, Fill'd to the brim with girl-ish

maids from school are we, Pert as a school-girl well can be, Fill'd to the brim with girl-ish

G7

D

16 17 18 19 20

glee, — Three lit-tle maids from school! Ev-ry - thing is a source of— fun.

glee, — Three lit-tle maids from school!

glee, — Three lit-tle maids from school!

21 22 23 24

No - body's safe, for we care for... none!

25 26 27 28

Life is a joke that's just be - gun!

G G Em Em

29 30 31 32 33

Three lit - tle maids from school.

Three lit - tle maids from school.

Three lit - tle maids from school.

*A*m 34 35 *F*# 36 *B* 37 *F*# 38 *B*° 39 *F*# 40

Three lit - tle maids who, all un - wa - ry, Come from a la - dies'

Three lit - tle maids who, all un - wa - ry, Come from a la - dies'

Three lit - tle maids who, all un - wa - ry, Come from a la - dies'

fz *p*

39 *B* 40 *G* 41 *C* 42 *G* 43

se - mi - na - ry, Freed from its ge-nius tu - te - la - ry, Three lit - tle maids from

se - mi - na - ry, Freed from its ge-nius tu - te - la - ry, Three lit - tle maids from

se - mi - na - ry, Freed from its ge-nius tu - te - la - ry; Three lit - tle maids from

13809 *C* *C* *E* *G* *C* *F* 9 - 8 *E* 11 *G* 7

44 45 46 47 48

school, Three lit-tle maids from school.

school, Three lit-tle maids from school.

school, Three lit-tle maids from school.


 The score consists of six staves of music. The top four staves are vocal parts, each with lyrics. The bottom two staves are for piano accompaniment. Measure numbers 44 through 48 are indicated above the vocal parts. Handwritten Roman numerals and letter codes are placed below the piano staves to indicate harmonic progressions. The vocal parts begin with quarter notes, followed by eighth-note patterns. The piano parts feature chords and rhythmic patterns corresponding to the vocal entries. The lyrics describe three maidens from school, one of whom is a bride, and the total sum of three maidens.

One lit-tle maid is a

bride, Yum-Yum,

Two lit-tle maids in at - ten-dance come,

Three lit-tle maids is the to-tal sum,

13809 Am E⁷/A Am Am 9 Am

66 59 60 61 62 63 5

The score consists of ten staves of music for two voices. The vocal parts are in soprano and alto clefs. The piano accompaniment is in bass and treble clefs. Measure numbers 66 through 72 are handwritten above the staves. Chord symbols are written below the notes. The lyrics are as follows:

- 66-68: Three lit-tle maids from school.
- 69: From three lit-tle maids take
- 70: Three lit-tle maids from school.
- 71: Three lit-tle maids from school.
- 72: one a-way—
- 73: Two lit-tle maids re-main, and they
- 74: Won't have to wait ve-ry
- 75: Three lit-tle maids from school!
- 76: Three lit-tle maids from school!
- 77: long, they say— Three lit-tle maids from school!
- 78: CHORUS OF GIRLS.
- 79: Three lit-tle maids from school.
- 80: (cresc.)
- 81: E♭7 E♭7 E♭7 G7/0 G D 7

13809

73

74

75

76

77

Three lit-tle maids who, all un-wa-ry, Come from a la - dies' se-mi - na - ry, Freed from its ge-nius

Three lit-tle maids who, all un-wa-ry, Come from a la - dies' se-mi - na - ry, Freed from its ge-nius

Three lit-tle maids who, all un-wa-ry, Come from a la - dies' se-mi - na - ry, Freed from its ge-nius

Three lit-tle maids who, all un-wa-ry, Come from a la - dies' se-mi - na - ry, Freed from its ge-nius

tu-te-la-ry,

Three lit-tle maids from school,

Three lit-tle maids from school!

tu-te-la-ry,

Three lit-tle maids from school,

Three lit-tle maids from school!

tu-te-la-ry,

Three lit-tle maids from school,

Three lit-tle maids from school!

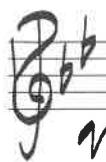
tu-te-la-ry,

Three lit-tle maids from school!

C

Moonlight Bay Lead Sheet

1



verse

1 Gm D7 | 2 Gm C° | 3 C#° D7 | 4 Gm |
 5 Gm D7 | 6 Gm C° | 7 C#° D7 | 8 Gm |
 9 F7 | 10 F7 |
 11 Bb | 12 Bb |
 13 F7 | 14 F7 |
 15 Gm | 16a F# | Refrain 16b | 17 Bb | C7 |
 18 Bb | Bb+Eb | 19 Bb | 20 Bb |
 21 F7 | 22 F7 | F° F7 | 23 Bb |
 24 Bb | accent | 25 Bb | 26 Bb | Bb+Eb |
 27 Bb | 28 Bb | Eb Bb | 29 F7 | 30 F7 |



Moonlight Bay Lead Sheet

2

C

B^b 31 B^b E^b B^b $\text{B}^{b\circ}$ 11. B^b G^{acc}

B^b 32 B^b G^{acc}

B^b 33 B^b

3 - ||

16 blank lines for music notation



My Blue Heaven Lead Sheet 1

Verse 1
 1 Eb C° 2 Fm⁷ Bb⁷ 3 Eb C° 4 Fm⁶ Bb⁷ C⁷ 5 F⁹

6 Bb 9 Gm Bb⁷ 7 Eb F⁹ 8 Bb⁹ Bb⁰ Bb⁹ Bb⁺ 9 Eb C°

10 Fm⁷ Bb⁷ 11 Eb C° 12 Fm⁶ C⁷ 13 F⁹ 14 F⁷

15 Bb 9-Gm-D 16 Refrain 16a Eb 17 Eb

18 Eb 19 Eb 20 Eb 21 F⁷ b5

22 Gm 23 Eb 24 Eb 25 Eb 26 Eb

27 Eb 28 Eb 29 F⁷ b5 30 Gm 31 Eb

32 Eb Eb⁰ Eb Eb⁺ 33 Ab 34 C⁷ 35 Fm

36 Fm C⁷ Eb⁰ 37 Bb⁷ 38 Bb⁷ 39 Eb Bb⁺

40 Eb 41 Eb 42 Eb 43 Eb

44 Eb 45 F⁷ b5 46 Bb⁷ 47 Eb Eb⁰

48 Bb⁷ Eb 49 Bb⁷ 50 Eb -Ab- 51 Eb

100 Years of Pop. Music, 1920s, Vol. 1, p. 182. Words: Whiting © 1927
 Music: Donaldson Eml



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C My Heart Stood Still Lead Sheet 1

四

→ Intro

Handwritten musical score for a solo instrument, likely guitar, in 12 measures. The score includes lyrics, chords, and performance markings like volume (vocal), dynamic (F), and tempo (E).

Measures 1-4: vocal entry, chords F, Eb, F, Eb.

Measures 5-9: chords Eb, D, Gm7, C7, F, F.

Measures 10-12: transition, chords A, Bm7, E7, C.

Measures 13-16: section, chords G7, C, C7, Am7, F, C.

Measure 17: start of 'Refrain' section, chords F, G[#]o, Gm7, C7, F, F+.

Measures 18-20: Gm7, C7, F, F+, Gm7.

Measures 21-24: section, chords F, F+, Gm7, C9, F, Gm7, C7.

Measures 25-27: section, chords F, G[#]o, Gm7, C7, F, F+, Gm7.

Measures 28-30: section, chords Gm7, C7, F, F+, Gm7, C9.

Measures 31-33: section, chords F, B^b6, F, Fm.

Measures 34-36: section, chords Fm, C+, C, C.

Measures 37-39: section, chords Fm, G7, G7, C7.

C My Heart Stood Still Lead Sheet

2

40 C7 Gm7 C+ Gm6 41 F Am G#o 42 Gm7 C7

43 F F+ 44 Bb BbΔ 45 Gm7

46 F C7 47 F Dm6 48 Am C7

49 F 50 F - //



Verse 1 My Melancholy Baby Lead Sheet 1

 1 E^b B⁷ | 2 E^b B⁷ | 3 E^b
 4 E^b B⁷/F# Fm7 Bb7 | 5 Fm C[#] | ~~X X X X X X X X~~
 6 Fm C[#] | 7 F7 | 8 Fm7 G Bb7
 9 E^b B⁷ | 10 E^b B⁷ | 11 E^b
 12 E^b B⁷/F# Fm7 | 13 F7 | 14 B^b G7
 15 C7 F7 | 16 BbM BbM Bb7 | // C
 Refrain 17 E^b B^b F# G E G | 18 E^b G G | 19 C+
 20 C7 | 21 Fm | 22 Fm | 23 Fm C7/G
 24 Fm | 25 Bb7 | 26 Fm7 Bb7 | 27 F9
 28 Bb7 | 29 E^b | 30 F7 | 31 Bb7
 32 Bb7 | 33 E^b Bb7/F# G# E/G | 34 E^b G G |
 35 C+ | 36 C7 | 37 Fm | 38 Fm

My Melancholy Baby Lead Sheet 2 ~~2~~

39 Fm C7 40 Fm 41 A♭ 42 A°

43 E♭/B♭ G7/B♭ 44 C7 45 Fm C7/G Fm/A♭

46 E♭/B♭ F9 B♭7 47 E♭ F♯ 48 Fm B♭7

49 E♭ F♯ 50 Fm B♭7



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- b) Convey the object code in, or embodied in, a physical product (including a physical distribution medium), accompanied by a written offer, valid for at least three years and valid for as long as you offer spare parts or customer support for that product model, to give anyone who possesses the object code either (1) a copy of the Corresponding Source for all the software in the product that is covered by this License, on a durable physical medium customarily used for software interchange, for a price no more than your reasonable cost of physically performing this conveying of source, or (2) access to copy the Corresponding Source from a network server at no charge.
- c) Convey individual copies of the object code with a copy of the written offer to provide the Corresponding Source. This alternative is allowed only occasionally and noncommercially, and only if you received the object code with such an offer, in accord with subsection 6b.
- d) Convey the object code by offering access from a designated place (gratis or for a charge), and offer equivalent access to the Corresponding Source in the same way through the same place at no further charge. You need not require recipients to copy the Corresponding Source along with the object code. If the place to copy the object code is a network server, the Corresponding Source may be on a different server (operated by you or a third party) that supports equivalent copying facilities, provided you maintain clear directions next to the object code saying where to find the Corresponding Source. Regardless of what server hosts the Corresponding Source, you remain obligated to ensure that it is available for as long as needed to satisfy these requirements.
- e) Convey the object code using peer-to-peer transmission, provided you inform other peers where the object code and Corresponding Source of the work are being offered to the general public at no charge under subsection 6d.

A separable portion of the object code, whose source code is excluded from the Corresponding Source as a System Library, need not be included in conveying the object code work.

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"Installation Information" for a User Product means any methods,

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